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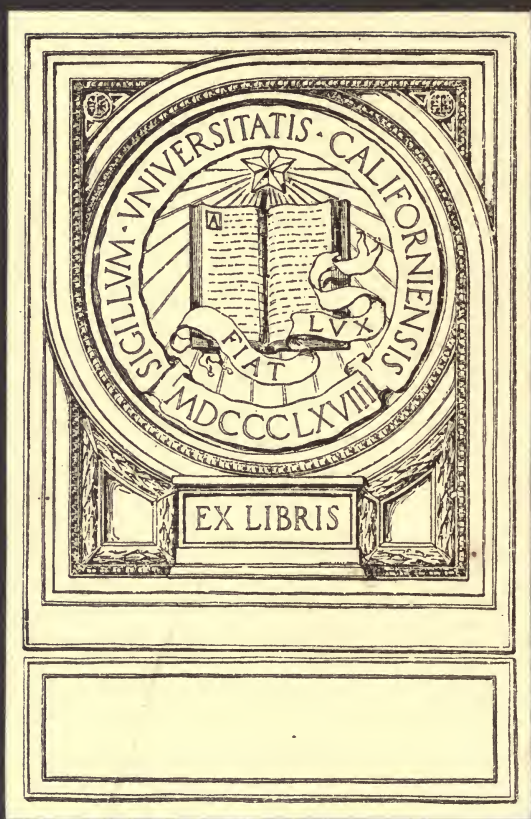
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Landscape Architecture

A Definition and a Resume
of Its Past and Present

By **STEPHEN CHILD**

Fellow American Society of
Landscape Architects



LANDSCAPE ARCHITECTURE

*A DEFINITION AND A RESUME
OF ITS PAST AND PRESENT*

By

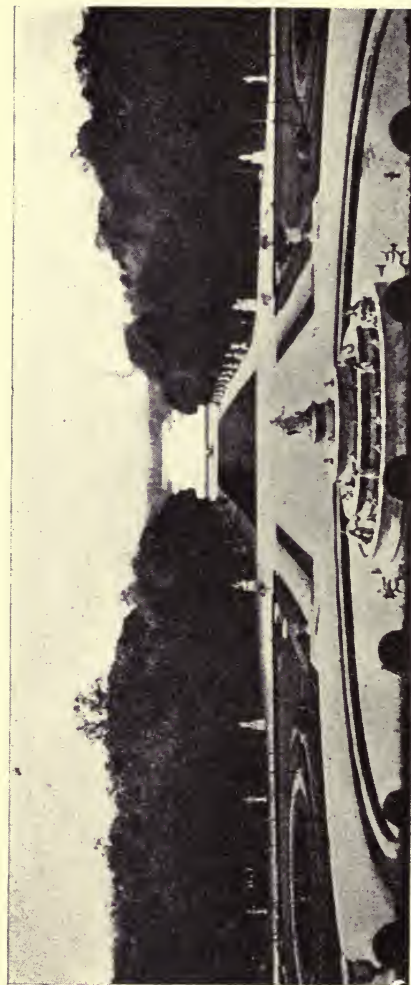
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VERSAILLES, FRANCE
Note the predominance of gravel paths

I.—LANDSCAPE ARCHITECT OR LANDSCAPE GARDENER?

There is at the present time much apparent misunderstanding of the terms Landscape Architecture and Landscape Gardening. It is not unusual to hear it stated that "this calling a man a landscape architect instead of a landscape gardener" is merely a fad "filling one's mind with images of quarries, stone cutters, creaking derricks, tapping trowels, and the like, instead of with pictures of free hand dealings with sunshine and shadow, trees, flowering shrubs and leaping fountains." One well known writer has even gone so far as to state that "the men most deeply engaged in the art have not decided what to call it," and that it is suspicious "that the present fashion among the professional brethren of calling themselves landscape architects is promoted by two accidental causes: first, the feeling that architecture sounds bigger than gardening and can demand a better fee, and second, the fact that the architectural style of landscape work is the present vogue among wealthy clients."

I am going to ask you to look at this a little more carefully with me and see what is true in this discussion. In the first place, the term is not a "recent fad." Frederick Law Olmsted, the elder, called himself a landscape architect away back in 1856, when he first entered upon the work of developing Central Park in New York City, and the fact that he did so, and continued to so designate himself during the whole of his career has had much to do with the general adoption of the term. But the fact that one man, even an eminent one, adopted this title is perhaps not entirely sufficient, although those of us who are familiar with Mr. Olmsted's work and with his wonderful genius and mastery of the subject in all of its details may well feel assured that he did not adopt the title without most careful thought. Unfortunately he did not in his writings, so far as I am aware, really explain his reasons. He was so immersed in the great battle then going on, for public parks for large cities, in showing their value and necessity and in laying down the principles and executing the work of these great undertakings that he apparently had little time to explain fully why he assumed the title. We

may, however, be perfectly assured that he had reasons, and most excellent ones, and a little study of these may be interesting and profitable.

In the process of the development of mankind there has been noticeable a constantly increasing tendency toward differentiation and specialization, each step in the process being a slow one, and, as a rule, taken at first by some man or group of men trained in some other line. In this way have come about many new forms or fields of work, each adapted more or less from others of a previous and perhaps lesser civilization. Each new profession, or branch from an older one, demanded and received a new cognomen. This process of differentiation has developed more or less clearly defined groups of men, as, for example, the professions of the ministry, medicine, law, civil engineering, architecture and so on.

Fifty years ago, when Mr. Olmsted began his landscape work, there was beginning to be a demand in this country for men to do a certain line of work that was intrinsically quite different from that previously carried on by either the architect, the engineer or the gardener, and yet work that embodied some of the principles heretofore utilized by all of these men. Here was this great tract of land, now known as Central Park, to be developed and made beautiful, for the purpose of providing the crowded millions of the great city of the future with the opportunity "for a form of recreation to be obtained only through the influence of pleasing natural scenery upon the sensibilities of those quietly contemplating it." This was a new problem for this country, and indeed for any country, for none of the great parks in Europe now utilized for this purpose were originally created for anything of this sort. They are chiefly the result of developing land that had originally been set aside as hunting forests by the great nobles or rulers of Europe.

I think it will be generally conceded that New York was fortunate in its selection of the master mind to work out this problem, and that Central Park has been most successfully designed and executed. Mr. Olmsted saw clearly the greatness of the task and the differentiation of this form of design from that of the architect or engineer and certainly from the work of the gardener. He chose to call himself a landscape architect. Let us, therefore, look into the meaning of these words and see whether they are not well selected and worthy of our respect and of general adoption.

That most delightful and interesting writer, Philip Gilbert Hamerton, says of landscape: "We use the word in two distinct senses,—a general and a particular. In the general sense the word, 'landscape' without the article, means the visible material world,—all that can be seen on the surface of the earth by a man who is himself upon the surface; and in the special sense 'a landscape' means a piece of the earth's surface that can be seen at once, and it is always understood that this piece will have a certain artistic unity or suggestion of unity in itself"; and further he adds, "although the word refers to the natural land, it does not exclude any human works that are upon the land." The word is derived from two good Anglo-Saxon parts, "land" and the suffix "scape," corresponding to "skip" or "ship," as in the word "friendship," meaning "the state or condition of being." Landscape then means "the state or condition of being land." When we come to add the word architecture, however, the connotation conveys to many people a wrong impression, but it should not, for in its early and primitive meaning the word architect meant simply and solely "chief workman" or "master artisan." It is well, I believe, for us to recall this earlier meaning of the word at the present time.

It is quite largely the architect himself who is responsible for any wrong impression that may have developed in the use of the term landscape architect; as many have assumed that, because the word "architect" is used at all, the term "landscape architect" means simply an architect who meddles a bit with the landscape immediately surrounding his buildings. Many architects have done this, with regrettable results both to the client and to the profession of landscape architecture. I think it is but fair to suggest that if the architect solves the problems of his buildings successfully, he may well leave to the landscape architect the matter of designing the surroundings for them, realizing that his own architectural problems are many and difficult, and that the trained landscape architect can, by co-operating with him, greatly improve the net result; for, as we all know, the effect of many a successful building has been seriously impaired by lack of a proper setting.

What Mr. Olmsted meant when he termed himself a landscape architect was that he was aiming to be a master artisan in matters pertaining to land and to human works thereon, having regard both to the beauty of its appearance and to its

use. In a very real sense such work covers agriculture, forestry, gardening, engineering and the elements of architecture.

Landscape architecture has been defined as "a group of activities which include horticulture, architecture, civil engineering and agriculture." Humphrey Repton, a great English authority on matters of this sort, says that in order to carry out this line of work one must possess not only artistic ability and taste, but "a complete knowledge of surveying, mechanics, hydraulics, botany and the general principles of architecture." We may well weigh his words, for Humphrey Repton was a cultivated English gentleman of great refinement and good taste. He was the first Englishman from such a grade of society to undertake the planning or designing of country estates. Kent, one of his predecessors in this line of work, was a coach painter by trade who possessed some artistic taste but little culture. "Capability" Brown, Repton's most famous immediate predecessor, was a gardener, who, by association with men of refinement and by his tact and native ability, worked his way up to an honorable place; but Repton was a well-educated Englishman, who had traveled and studied much. Repton, however, called himself a landscape gardener, as did all of the others at that time, but Mr. Olmsted chose to avoid that term for several reasons. In the first place, these workers in landscape design in England had confined their efforts almost entirely to the design of country estates. The term, landscape gardening, was, I believe, first used by the poet Shennstone to mean particularly an informal or picturesque treatment of the grounds of an estate, as distinguished from the older style of formal treatment that had been in vogue and carried to such excess. In the early part of the eighteenth century formality had been pushed to the point of puerility. A reaction set in, due to numerous causes, and the "new style," or so-called "English style," was introduced by Kent and others, who, as Sir Horace Walpole enthusiastically exclaimed, "leaped the wall and saw all nature was a garden," and so in fact it is in those delightful parts of old England in which they labored; those country estates with their deer parks and pleasure grounds. These men made a practice of designing country places in an informal or naturalistic manner, and termed this landscape gardening. They were in favor of abolishing all formality, and they themselves carried their theory to excess.

Later, in the latter part of the eighteenth century and the first of the nineteenth century, men like Repton came forward, realizing that formality had its place and value, and began to use it under certain circumstances but still called themselves landscape gardeners. This latter use of the term was a serious twisting of the original meaning; for a garden is, properly speaking, a place engirt, inclosed or set apart and highly cultivated. Landscape is, as we have seen, a piece of the earth's surface that can be seen at one time by a man who is himself standing upon the earth, and may, of course, mean a broad stretch of country not all enclosed.

There is another important point and one that has not been particularly mentioned in discussions of the term landscape architect, one to which I have already alluded, namely, that the English landscape designers mentioned were engaged almost exclusively in the preparation of plans for country estates. These were, of course, not always large, and often were walled in or engirt (girt in), and, therefore, perhaps in a sense gardens. Mr. Olmsted in 1856 had before him not such a problem, but that of designing a great public park for a large city. This work was not gardening in any sense of the word; it was something quite different. It was work of design, a work that could be undertaken and successfully carried out only by a "master artisan in matters pertaining to land." Here were to be developed, and we know how well it has been done, broad peaceful landscape effects, giving the tired city dweller opportunity for restful contemplation and relief from city sights and sounds. These were to be designed and executed where none had existed before, and in such a way that there should be no obtrusive evidence of man's elaborate control and no marring of the pleasing, restful effect by such garden elements as beds of geraniums or rare and striking shrubs clipped into formal shapes; in other words, no gardening, as we now understand that term. This was what he termed landscape architecture. The French landscape designers had already adopted this term, their phrase, *architecte paysagiste*, meaning simply landscape architect.

Many of Mr. Olmsted's great works are familiar to us all. They include Central Park, New York; Prospect Park, Brooklyn; the almost unrivaled Park System of Boston; the great work designed by him at the World's Fair at Chicago; and almost innumerable country estates, notably Biltmore

at Asheville, N. C., the mere enumeration of which serves to show some of the diversity of the work, and even the most casual observer can see in them some of the reasons why this sort of work is not properly to be called landscape gardening. A gardener, as commonly understood, is one who cultivates a garden. He may, and of course should, know a great deal about botany and horticulture, but when you come to associate the word garden with landscape there is implied simply that we have a gardener who cares for a garden having a naturalistic or landscape character; the absolutely essential factor of creative design disappears. Expensive mistakes have often resulted from employing on landscape work a person who was simply a common gardener and ignorant of the principles of this sort of design. Art commissioners would not think of employing a man to design a monumental public library or city hall simply because he was a good stonemason.

Landscape architecture is then, as Charles Eliot, one of Mr. Olmsted's gifted disciples, has well said, "the art of arranging land for use and the accompanying landscape for enjoyment." Landscape gardening is, it seems to me, a term conveying in itself confused ideas, but used, if at all properly, simply to cover that part of the landscape architect's work which has to do with the development of formal or natural beauty by the simple process of removing or setting out and caring for plants. This is quite secondary to the matter of designing a general scheme for the development of land for any given purpose.

Certainly the elder Olmsted's maintenance of his title and his great works and those of his disciples since under this title, coupled with the fact that the only society of men professionally concerned primarily in such work containing most of the better trained practitioners calls itself the American Society of Landscape Architects is sufficient rejoinder to the statement that the leaders in the art have not decided what to call it.

It is no accidental matter but a fact that both architecture and landscape architecture are bigger than gardening and may in justice demand larger compensation. Neither does the fact that it may be fitting in the design of the immediate surroundings of important buildings to utilize an architectural or formal style of landscape work rob the term "landscape architecture" of its true significance as a correct

one covering very properly the work of the profession in all its branches.

While this term and its present day significance are relatively quite modern and undoubtedly the ancient tongues contain no connotation of words used in exactly the sense which we have in mind when we speak of landscape architecture, still our studies of ancient landscape design reveal most clearly that the principles of our art were more or less well understood and followed in very early times.

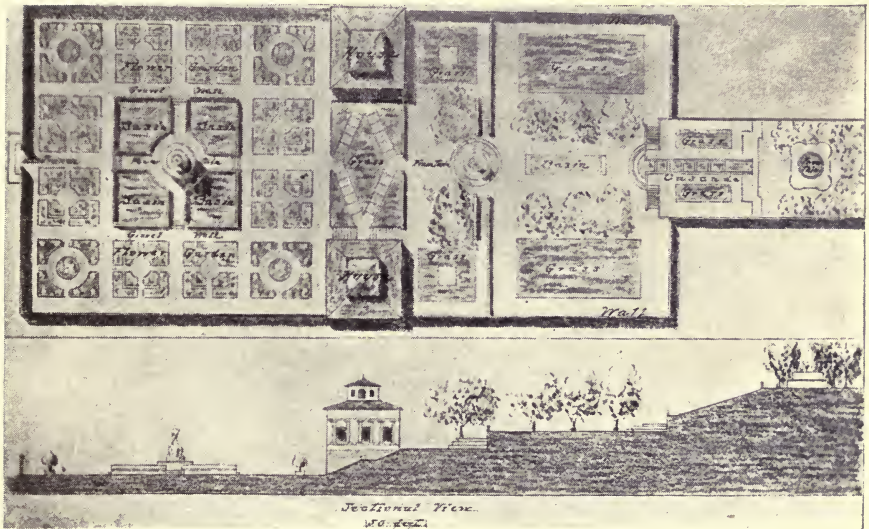
II.—LANDSCAPE ARCHITECTURE OF ANCIENT TIMES AND OF THE ITALIAN AND MEDIAEVAL PERIODS.

In ancient Egypt even, the arrangement of the grounds about the royal palaces and their important buildings, while they were distinctly temporary in their character and have long since been destroyed, are well preserved in wall decorations and other drawings, showing many evidences of thoughtfulness in design. These show a distinct effort to conform to the existing condition of flat topography, fertile soil, ample space, and hot, dry climate. Provision is made for irrigation, for desirable protecting walls, and there are many evidences of the fact that while the economic motive may have been to a certain extent present, the primary one was agreeableness and pleasure. There is ample provision for shade and for flowers, many of which were used in the religious ceremonies of those times. There were decorative pavilions, painted walls, sculptured ornaments, all planned for pleasing effects and with careful thought as to scale and proportion. There was no particular attempt at symmetry as a whole, but in the smaller structures and portions of the grounds symmetry is recognized. Repetition is effectively used and a certain degree of unity is clearly noted in many of the drawings.

What has come down to us in the records of Mesopotamia show similar thought and study, and here as well as in Persia we know not only about the famous so-called hanging gardens of Babylon, but of great enclosed hunting parks arranged with a more or less orderly system of avenues and paths through them.

Homer's famous description of the grounds of the Palace of Alcinous show how beautiful these must have been and how carefully the Greeks studied and thought out all such problems. No people before or since were ever more thoughtful of matters of design in the arrangement of their grounds and the placing of their statuary and buildings to fit the slightest bit of unusualness of topography. All this is very different from gardening, and here as in Egypt we note the application of true principles of design.

The Roman conquerors took these thoughtful designers of the best landscape art of the Greeks, together with their other artists, to Rome, and as a result Roman estates and villas reflect this fine Greek influence. The greater wealth available and the changed physical conditions brought forth from the fertile brains of these designers new forms of landscape art evidenced by the ruins of the great Roman and Pompeiian estates and gardens that have come down to us. Here are shown not only the ideas of Egypt and Greece modified to



PLAN OF VILLA LANTI, ITALY

meet new conditions, but careful consideration of the questions of distant view and vistas. It is clear that these men planned to have informality at a distance from their mansions and palaces with a more evident approach to formality as one nears the very formal designed palaces and terraces. There was a thorough appreciation of the need of conformity to the same architectural style throughout—in a word, unity. This is again correct design and what we are seeking for today.

We find also among the Romans some of the best and very earliest carefully designed city squares and public parks. These in some cases were first designed for the private grounds of the emperor and others, but later given to the people partly to gain popularity. In the preparation for them houses were removed and the resultant space treated as open public grounds laid out with rare skill and dedicated later to the use of the people. Fitness, definiteness of purpose, a careful con-



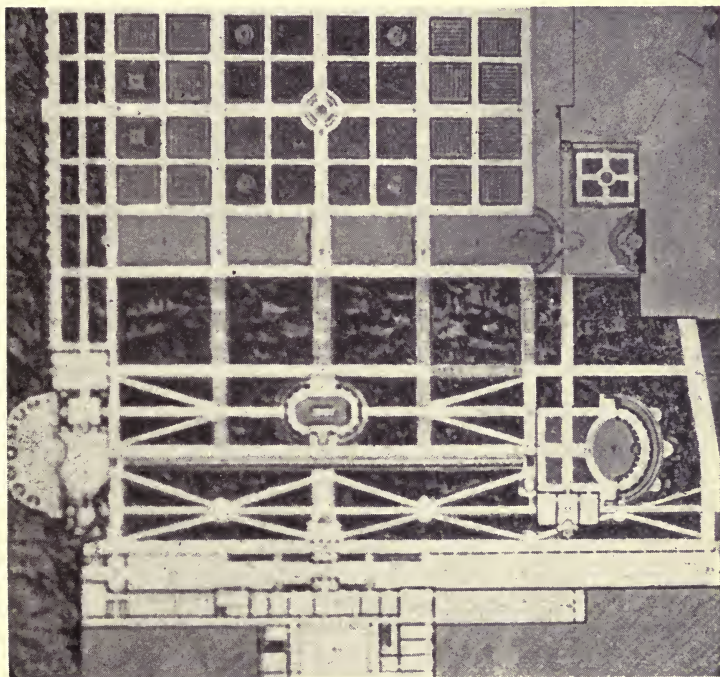
VIEW IN VILLA LANTI, ITALY

sideration of the question of scale as well as beauty and art and unity were all studied, and as a result we can today to our very great advantage study these designs in connection with our own efforts at planning for public parks and squares.

The habit of setting aside such areas for the recreation of the people grew apace, and the question of their distribution throughout the city was studied with care, and as a result Rome was very well supplied and the parks were particularly

well distributed. Under the empire the park areas of Rome were one-eighth of the total area of the city. We today are struggling with this part of the problem in our own city planning.

Then came the setback of the so-called dark ages, but the flame thus lighted was never completely extinguished and



PLAN OF VILLA D'ESTE IN ITALY

finally burst forth again in the renaissance more gloriously than ever. Even in the mediaeval times we find evidence of an effort at design in gardens and grounds. There was indeed more or less similarity to the work of the Greeks in this respect.

Mediaeval designers were, however, influenced by limited financial and other resources and by lack of labor and space.

There is a marked absence of symmetry in their designs as a whole. It appears, if at all, only in minor details. They show none of that recognition of axis or of balance about an axis, such a notable feature of Roman and Italian designs. They met their own peculiar conditions well, however, and fitness may be said to have been their controlling motive.

These were warlike times and security was looked for first, with pleasure and beauty as later considerations. The



VIEW IN THE VILLA D'ESTE, ITALY

gardens and grounds of the old monasteries and feudal castles were essentially places of leisure and contemplation, and the high embattled walls lent an element of austerity to such grounds. All these conditions made simplicity, fitness and a complete utilization of every part important. Castles were built on hill tops for their better defense, and areas were therefore limited and very irregular in outline, but this irregular space was completely utilized. Everything was compact, neat and orderly. These were noticeable features of English

design, as we shall see, but the conditions of mediaeval times did not lend themselves to a high development of landscape design.

With the cessation of these harsh warlike conditions and the dawn of the Renaissance, landscape design entered upon a new and glorious era, for now, especially in Italy, great protective fortress walls were useless, and we begin to find country places designed solely for enjoyment and the entertainment of guests, not as retreats for protection from warlike neighbors. Then was developed that perfect thing in landscape design, the Italian villa.

The greatest artists, such as Leonardo da Vinci, Raphael and many others, made plans for them, and as we study their work in this regard we see that the best principles of landscape design were instinctively used. An Italian villa included the entire creation of roofed and unroofed buildings, terraces, fountains, paths, walls, seats and planting. Everything was most carefully provided for with one well rounded purpose in view.

The site was selected in an agreeable country, giving access to good breezes and rare views; accessibility and constructive considerations were remembered. It was a hilly country and rather high up, but not at the top of these hills were placed the villas. There was always the closest adjustment to topography, but this adjustment differed from that of mediaeval times. These sloping situations led naturally to the development of the terrace, and while the Renaissance designers may have modified the topography more, they did not contradict it, as was done in the earlier Roman times. Definiteness was retained, but a larger unity was introduced dependent more or less upon symmetry. Symmetry was almost lacking in mediaeval times, but in the later Renaissance was carried to extremes. Repetition was most effectively employed. Shade and an abundant water supply were always provided. Social conditions were ever in mind, in fact, the purpose of the Italian villa was largely social. These were not hunting lodges or ascetic retreats, but places for the social enjoyment of wealthy princes and prelates and their many friends. Here we may not mention the many details thought of, but the Villas Lanti and d'Este, to mention only two of the more famous, show how perfectly all was considered.

III.—ENGLISH, FRENCH AND AMERICAN DESIGN.

As we go forward with the years we may follow the development in the landscape design of France and England, both countries feeling to a more or less degree the influence of the Italian renaissance, France even more than England. In the latter country more evidence of mediaeval influence and



THE GROUNDS AND PALACE OF VERSAILLES

motives are to be noted. In the Italian villa and its grounds we have a single and very highly developed unit of rather limited size larger than the mediaeval unit to be sure, but still domestic in its scale. In France, while this Italian influence is noted at first, it soon spread to a much more vast conception. The motives of the great French landscape designers were the wealth and power of their nobility and their desire to express these two things in the surroundings of their palaces and chateaux by the extent of their finished grounds. They deviated from the Mediaeval and Italian designs by adding unit after unit.

The topography being quite generally nearly level, all things were adapted to this. Terraces became broader, greater areas of water were employed and the development of the chateau appeared. Here we have the mediaeval idea of the moat seized upon formalized and elaborated to a great extent as at Fontainebleau and Chantilly. The highly organized axial arrangement of the Italian school was retained in the French designs but the scale of everything was immensely enhanced. It became no longer domestic or human

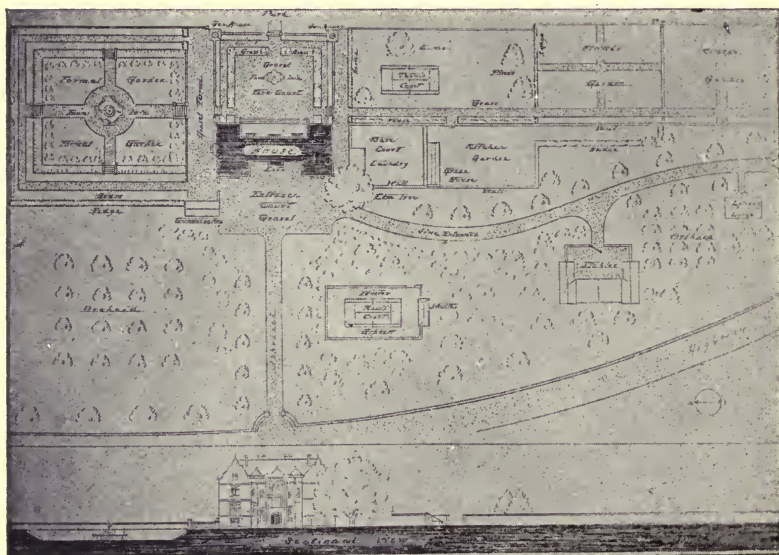


GROUPS OF HAMPTON COURT IN ENGLAND

but superhuman, especially in the time of Louis XIV, the self-styled Grand Monarch who firmly believed he was something more than human.

He had LeNotre and Mansard design Versailles and Chantilly with these motives in mind. In these estates there was a greatness and a strong and simple relation of parts one to another. The scale is always colossal and the emphasis is rightly enough under the circumstances placed not upon convenience but almost wholly upon appearance. The purpose was to express magnificence and was for effect wholly, and the results, while grand and impressive, are not as exquisitely interesting as in some of the Italian work.

Relatively little of this grand but superhuman style spread elsewhere, although it is somewhat in evidence at Hampton Court in England and Schoenbrunn near Vienna, and Wilhelmshöhe are respectively Austrian and German examples of this influence. This influence of LeNotre's style is evident not only in the later work of Haussman and Alphand and Andre at Paris, but to a certain degree of L'Enfant in his plans for the city of Washington.

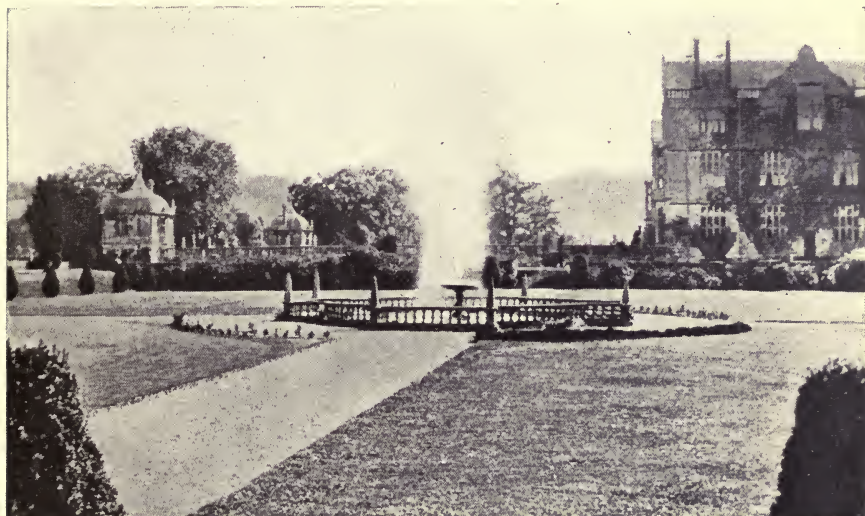


PLAN AND SECTION MONTACUTE HOUSE, ENGLAND

English landscape design was as a rule more human, more influenced by mediaeval motives, and there was less emphasis placed upon the strictest axial and formal motives, and distinctly less symmetry than in either the French or Italian work. There was a good deal of unity withal and a very distinctive difference is shown as regards the planting. In the French formal work the gravel paths are the basis of the design and the parterres, fountain basins, pools and other details are laid out or set out, as it were, in the midst of the gravel walks which are always very much in evidence. In

the best English work the effects secured were quite the opposite. There is always the background of turf and foliage masses upon which the paths are laid out as a much more incidental feature.

With this very brief and altogether inadequate resume of the more salient principles of earlier landscape design before us, let us now turn for a few moments to the result of all this as expressed in the landscape architecture of the present day,



GROUPS OF MONTACUTE HOUSE IN ENGLAND

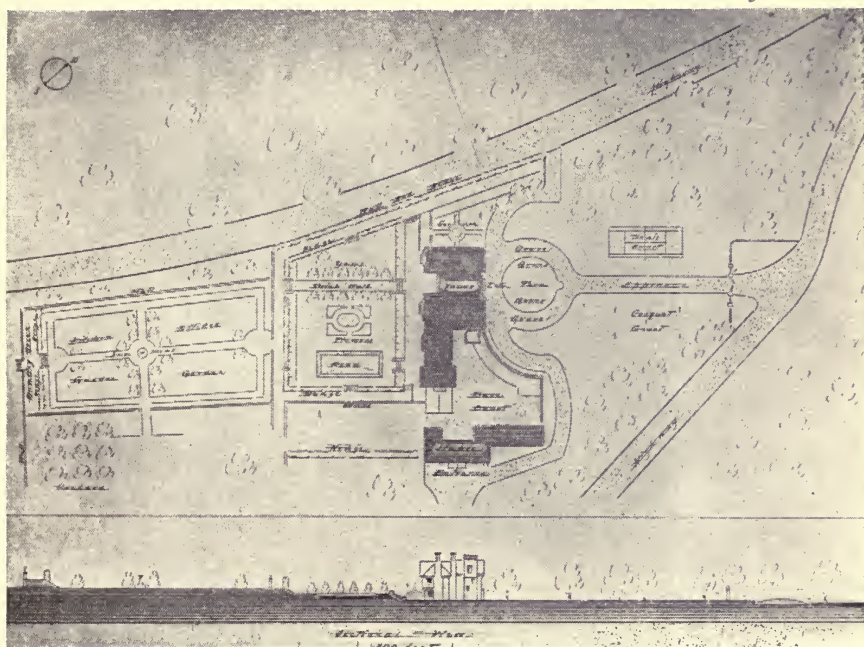
Note the predominance of greensward and foliage

especially in America. Our problems here are many and varied and far removed in the character of the surroundings, climate and other conditions from almost all of those we have mentioned. The trained landscape architect in America uses his study of these earlier problems if he has the right spirit as a guide to correct principles solely. These earlier European landscape designers did this in their own case and were constantly and indefatigably searching for right principles of design applicable to the particular problem in hand. The best of them never slavishly copied others and we should



BRICK WALL HOUSE, ENGLAND

not. We should use these right principles to secure distinctive American types of work. Let us now briefly consider some of the many classes or types of problems in landscape design met with in the practice of this profession in America today, and note how we are helped in their solution by this study of the past.



PLAN OF BRICK WALL HOUSE AND GROUNDS, ENGLAND

Note the mediaeval influences, the fittings of existing conditions, and the more or less disregard of exact symmetry.

In the first place what may be termed domestic landscape architecture, the designing of suburban and country estates and grounds. How varied these are, located on the rugged coasts of Maine, the tropic sands of Florida, amid the mountains and on the level prairies and amidst the semi-tropic conditions of the Pacific Slope. How make rules for such varieties of conditions? Manifestly no rule of thumb will

answer. Right basic principles are of the utmost importance, however, and these are suggested by our earlier studies. From Egypt, Greece and Rome, from Italy, France and England do we draw our inspiration but none of their works do we copy, only the principles there determined.

In these domestic problems there are always two main groups of factors of importance; first, the local ones, that is to say, the conditions of topography, existing vegetation, climate, soil, proximity and direction of outside factors affecting the accessibility of the site, and second, the personal factor. Who is the home for? How many are to live in it?



A NEW ENGLAND GARDEN

Is it to be an all-the-year-round one, or to be used only in the summer or winter? What funds are available for the adjustment of the land and improvement of the landscape? All these and many other things are to be ascertained as a basis from which to proceed. A careful consideration of these two points, the local and the personal, will prevent any sameness of treatment even in similar localities.

As we particularly noted in the case of the design of the Italian villa and grounds, fitness, accessibility as to supplies of material, water and so on, are considered. Provision is made for means of approach both for guests and service. Views or outlook from the site and the aspect of the finished

scheme from without are all studied, and the proportioning of the three vital elements of the design, the entrance, the service and the living or pleasure portions of the grounds are carefully determined, usually the greater area being devoted to the latter. Local topographical and climatic conditions affect all these points as do also the client's personal desires.

From the work of these earlier designers we get inspiration helping us to determine the general character of the special treatment. Shall it be formal or informal and here is where there should be the heartiest co-operation between the client, the architect of the buildings and the landscape architect,



A NEW ENGLAND GARDEN

for manifestly the type of house selected should suit the site as well as fit it, and the best design is that which most comprehensively meets all these conditions. While some sites much more emphatically demand rigid formality than others, almost every house no matter how informal its general character, is composed of rigid straight lines and definite angles. There is therefore almost always a rightness in some formality immediately about such a structure. This formality may not go so far as to involve exact symmetry or balance and the gradual cession of any sort of formality, the merging of this sort of design into the free and informal natural surroundings is of the utmost importance in securing that unity and harmony without which no design is successful.

IV.—PARKS AND PUBLIC GROUNDS.

Another great class of problems are those coming under the general head of public reservations including greater and lesser parks, city squares, playgrounds and the like, the mere mention of which indicates the variety of conditions to be met. Here as in the domestic problem, we have again two main factors, namely: the local and the personal. In these problems, however, as we are now dealing with persons in the mass, the latter element becomes more stable and we strive to determine the wants of the average personality rather than those of the special or distinctive one. The Romans, as we earlier noted, showed us many vital principles in such designs and not the least in their study for the distribution of these areas throughout the city.

Definiteness of purpose is always to be maintained; that of a great country park for a large city being to afford perfect relief and rest to the tired citizen by offering to him and preserving for him the contrast of broad restful rural scenery unmarred by any of the sights and sounds of city life. This involves many considerations as to the choice of the tract of land, its bounds, its present scenic effect, its accessibility, and the design of roads and paths through it so that the public may enjoy but not destroy its beauties. Notable examples of the very best of this sort of design in this country are Central Park in New York, Prospect Park in Brooklyn, and Franklin Park in Boston, all the work of the elder Olmsted and subjects of the most careful study by all his followers. Space allows mention only of such important problems coming under this general head as public gardens, city squares and playgrounds, all requiring distinctive treatment.

The distribution of city parks, squares and playgrounds brings with it the problem of connecting parkways involving much careful thought as to location and details of grades and so on. Perhaps the banks of a hitherto neglected sluggish stream until now an unsightly dumping ground, can be transformed by careful design into beautiful parkways. Never has this been better done than in the case of the "Riverway," a part of Boston's parkway system leading from the city proper to Franklin Park. Beautiful and natural as this all

appears now, there is hardly a line or bit of vegetation, except the older trees, that has not been placed by the hand of man where we now see it. Fifteen or twenty years ago this part of the town was one of the ugliest sights imaginable. A brackish stream struggled along through the tangled masses of sedges and swamp land. Now it has the beauty of the most restful park, but every particle of it is the result of design. This is not landscape gardening, but landscape ar-



BOSTON, MASS., RIVERWAY PARKWAY

chitecture, the work of a "master artisan in matters pertaining to land."

Real estate allotments and new residential town sites offer vital and interesting fields of endeavor for the landscape architect. Here we may get much that is helpful in the way of suggestion from the present day work in these lines being done in England and Germany. But these so-called English garden cities and the German suburban townsite developments can again be copied only in the principles involved.

These are fitness, convenience, definiteness, study and skill in adapting needs to conditions, forethought to meet future demands of traffic, and so on.

All this leads up to, and in fact in many respects is part and parcel of the great subject of city planning in general, a most complicated one, and in the case of great growing cities, never ending, for it is most certainly true that no comprehensive plan can be made at any given time which will solve

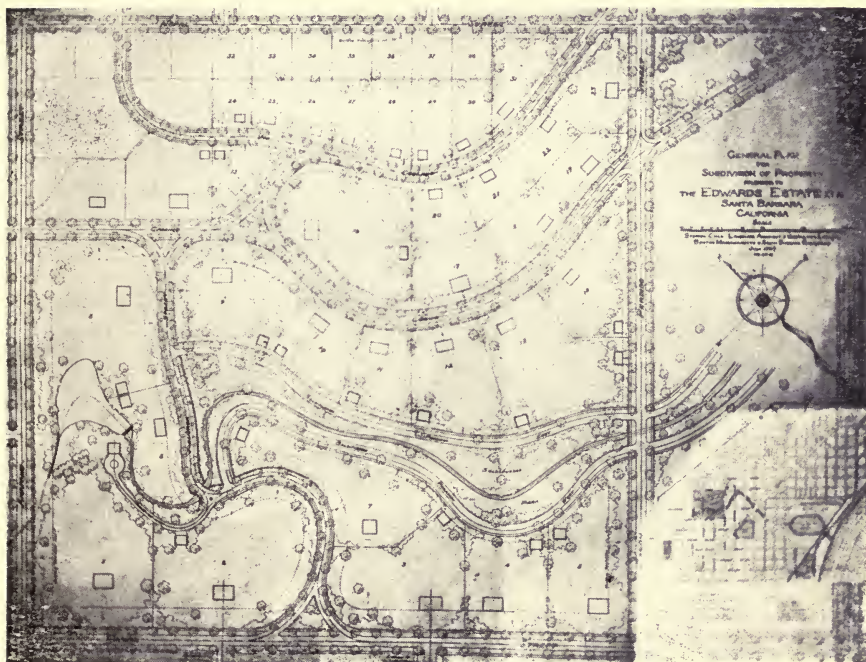


VIEW OF THE RIVERWAY, BOSTON PARK SYSTEM

for all time the problems of the great cities' growth. These are constantly changing and must be as constantly modified. Any right study of this great question, while it may solve some particularly important immediate need, as for example that of the right placing and design of a civic center and the grouping of public buildings thereabout and may make provision for other peculiar needs, must be relatively tentative and must by constant effort and study of proposed schemes

be kept up to date. Certain right principles, however, can be laid down; further extension, for example, of the vicious gridiron system of streets may be stopped. Efficient control of suburban growth may be placed in intelligent hands and not allowed to go on at the merest whim of property owners.

In many of these matters the trained landscape architect can be of greatest service in an advisory capacity. Modern

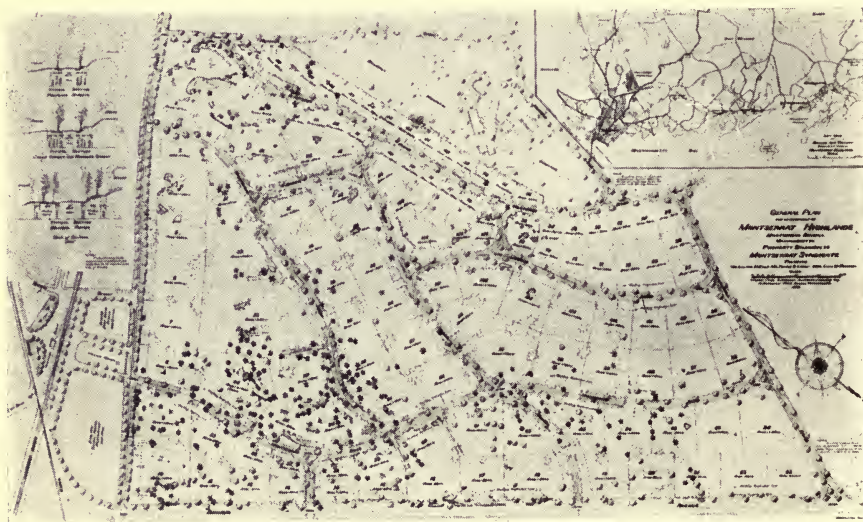


PLAN OF A REAL ESTATE ALLOTMENT AT SANTA BARBARA, CAL.

city planners are realizing more and more that the first essentials are practicability, fitness and convenience, and that the beauty sought must be as a resultant of all these, not an adjunct, not something to be embroidered on, but an intrinsic part of them. Mr. Olmsted has well expressed this in a recent address. "The kind of beauty most to be sought in the planning of cities is that which results from seizing in-

stinctively with a keen and sensitive appreciation the limitless opportunities which present themselves in the course of the most rigorous practical solution of any problem." This is true landscape architecture applied to city planning, and it must not be forgotten that it must all be supported by the strong, high minded public opinion of any community in order to result in any marked degree to the city's good.

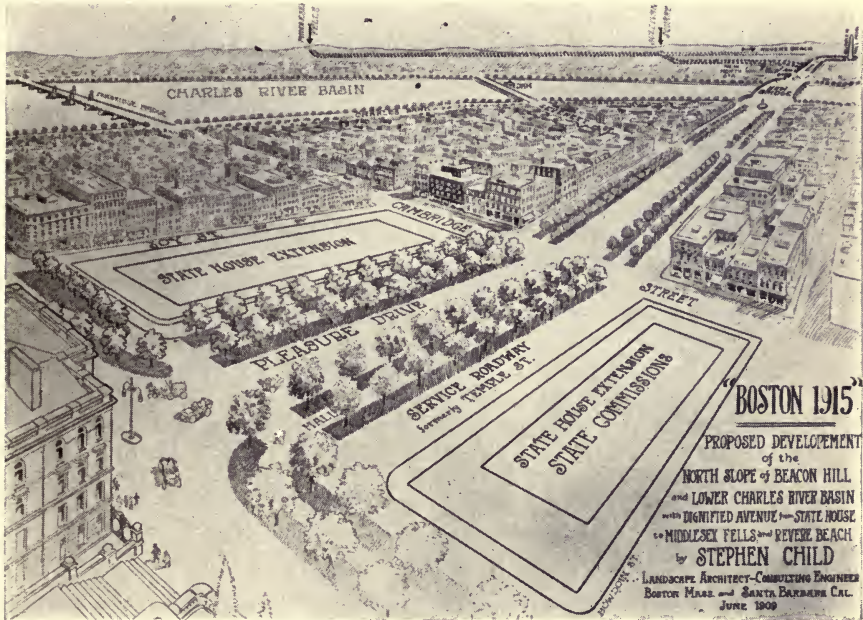
As an instance of the feeling for the necessity of something of this sort and of the growing sentiment that the utterly



REAL ESTATE ALLOTMENT AT BEVERLY, MASS.

haphazard and thoughtless methods, or lack of methods, of the past, must be abandoned and something better substituted, it is to be noted that in this country alone fully seventy cities are engaged in more or less elaborate studies with this purpose in mind. In Europe great city planning efforts are going forward; staid old London is having its very vitals renovated; Berlin is in the midst of similar upheavals, and Paris, which we have been brought up to believe was nearly perfect in this respect, is getting ready to spend untold millions for further improvements of this sort.

It has not been possible within the necessary limits of such a paper as this to more than enumerate some of the salient features of this profession and the preparation necessary for the practice thereof. Inadequately and briefly as this has been done, however, the aim has been to make clear that while as its leaders contend this our beloved profession of landscape architecture is most assuredly one, if not in its comprehen-



A CITY PLANNING SCHEME FOR BOSTON

siveness, the greatest of all the fine arts, its sure foundation and its never failing handmaiden is science. There has been perhaps much too strong a feeling in the past on the part of some of the present-day leaders in this profession that the influence of science in connection with this or any other fine art is of necessity more or less contaminating. Art and science have been regarded as antagonistic. But are they? Certainly the greatest painters, sculptors and composers have

been absolute masters of the technique, or in other words, the science of their particular art. There was never a truly fine art developed without a complete mastery of its technique. Many of the old masters spent years of patient study in the preparation of their colors alone, and we know how successfully.

Quite as certainly is it true that this technique must never be allowed to master art. We know how thoroughly Michael Angelo, for example, in the pursuit of perfection in his art studied anatomy and how some of his later work was marred by his evident desire to show therein his complete knowledge of the most minute details of human anatomical conditions. It is by a thorough knowledge of the principles and facts, in other words the scientific data in each case, and yet by an equally complete subordination of all this to the highest aesthetic purposes or aims that perfection in this or any other art is attained.

Therefore do we study the past; therefore do we require the most careful preliminary investigations and the preparation of accurate scientifically prepared topographical plans before we can do any of our work successfully; for fitness and practicability are always to be considered first. It was because they never forgot these things and were trained to do them that the masters in our profession in both Europe and America had such success. Alphand and Andre in France, and Major L'Enfant in the early days here in his preparation of that masterpiece of landscape architecture, the plans for the City of Washington, followed by that greater master of the art, the elder Olmsted, all had scientific training of the most rigid sort and never forgot its principles or their application to the work before them.

So must we follow in their footsteps, not as copyists or imitators, but as thorough conscientious students of principles.

How great shall be the benefit to mankind when in this art which so vitally affects humanity, all such problems as have been referred to and many others allied thereto, shall be attacked and solved in the right spirit; a true blending of art and science. Neither first, but both keenly and sensitively appreciated for their true worth, for as Mr. Olmsted has well said: "The demands of beauty are in a large measure identical with efficiency and economy, and regard for beauty neither follows after regard for the practical ends to be obtained nor precedes it, but must inseparably accompany it."

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